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THEATRE

THEATRE COMPANY



**BERNHARDT/  
HAMLET**

BY **THERESA REBECK**

DIRECTED BY **ANNE-LOUISE SARCS**

**EDUCATION PACK – PART A**

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**Video**

**Editor** Nick Tranter  
**Graphic designer** Helena Turinski  
**Rehearsal photographer** Charlie Kinross  
**Cover photographer** Jo Duck

Melbourne Theatre Company acknowledges the Boon Wurrung and Wurundjeri peoples of the Kulin Nation, the traditional custodians of the land on which we work, create and gather. We pay our respects to all First Peoples, their Elders past and present, and their enduring connections to Country, knowledge and stories.

We accept the invitation of the Uluru Statement from the Heart and support a First Nations Voice to Parliament enshrined in the Australian Constitution.

# Melbourne Theatre Company

**At Melbourne Theatre Company we believe theatre is for everyone. We are Melbourne's home of live storytelling, producing an annual season of plays created for and about the world today.**



Southbank Theatre

Beyond the stage, we run a range of initiatives that support artist development, champion new writing, invest in future audiences and address underrepresentation across the industry.

## OUR VISION

To be recognised as one of the world's preeminent theatre companies, leading the cultural conversation and chosen as a favourite destination for Australians.

## OUR PURPOSE

To share remarkable stories that enable people to better understand the world around them.

## HQ Virtual Tour

Walk the halls of Melbourne Theatre Company HQ in this virtual tour and explore the spaces where plays are rehearsed, sets are built, costumes are sewn and wigs are created one strand of hair at a time.

# About the play

## SUMMARY

Paris, 1899: renowned stage idol Sarah Bernhardt has grown out of the ingénue roles that made her famous. She needs a new challenge, and has her sights on the only role worthy of the greatest actress of the century – Hamlet. It's a role that could make or break her and it's outrageous, of course. A woman? Playing the Prince of Denmark! But that's of no concern for Sarah. She's more interested in Shakespeare's poetry – it has to go, and the only man for the job is playwright Edmond Rostand, whom Sarah tasks with rewriting *Hamlet*.

## ATTENDANCE INFORMATION

This production contains mature themes, sexual references and references to suicide. For detailed information about the production's content, visit our production content guide.

## DURATION

Approximately 2 hours and 30 minutes, including a 20-minute interval.



Kate Mulvany in rehearsal



## Read the programme

Explore the immersive digital programme to read about the cast and creative team, and see more photos from the rehearsal room.

*Bernhardt/Hamlet* is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. [www.concordtheatricals.com](http://www.concordtheatricals.com)

Commissioned and Originally Produced by Roundabout Theatre Company, New York, NY  
Todd Haimes, Artistic Director  
Harold Wolpert, Managing Director  
Julia C. Levy, Executive Director  
Sydney Beers, General Manager

# Cast & creatives



**Marco Chiappi**  
Constant Coquelin



**Tahlee Fereday**  
Lysette



**John Leary**  
Louis



**William McKenna**  
Maurice



**Kate Mulvany**  
Sarah Bernhardt



**Dushan Philips**  
Francois/Worker



**Sahil Saluja**  
Raoul



**Tim Walter**  
Alphonse Mucha



**Charles Wu**  
Edmond Rostand



**Izabella Yena**  
Rosamond



**Theresa Rebeck**  
Writer



**Anne-Louise Sarks**  
Director



**Marg Horwell**  
Set & Costume Designer



**Amelia Lever-Davidson**  
Lighting Designer



**Joe Paradise Lui**  
Composer & Sound Designer



**Nigel Poulton**  
Fight & Movement Director



**Geraldine Cook-Dafner**  
Voice & Text Coach



**Amy Hume**  
Voice & Text Coach



**Jacob Battista**  
Associate Set Designer



**Sophie Woodward**  
Costume Associate



**Tasnim Hossain**  
Assistant Director



**Amy Cater**  
Intimacy Coordinator



## Read their bios

Explore the show programme to read the biographies of the cast and creatives working on this production.

# Context

'The world of this play is late 1890s Paris, when the real-life Sarah Bernhardt, the most famous actress in the world at that time, was preparing to play the title role in William Shakespeare's *Hamlet* onstage ... The play *Bernhardt/Hamlet* shifts between Sarah's newly acquired theatre, where she is in rehearsals for *Hamlet*, and the streets and cafes of Paris – the centre of significant cultural and economic growth during a period known as La Belle Époque.'

Director Anne-Louise Sarkis

## THE DIVINE SARAH

Sarah Bernhardt (1844–1923) is recognised by many as the first international stage-star. 'She created the whole idea of celebrity,' says *Bernhardt/Hamlet* playwright Teresa Rebeck.

Known by her fans as 'The Divine Sarah', Bernhardt's 60-year career as an actress and entrepreneur was extraordinarily varied and influential. She became the most photographed woman in the world, and is widely regarded as the greatest actress of the late 19th century.

Bernhardt initially had no interest in being an actress (she had vowed to become a nun) but became obsessed with the theatre after seeing plays as a teenager at the Comédie-Française – a prestigious national French theatre company and now the oldest theatre company in the world. She successfully auditioned for the Comédie-Française but resigned a decade later.

After a period away from Paris, she returned, pregnant, and her son Maurice was born in 1864 (scholars believe his father was most likely a Belgian prince). She resumed performing in theatres across Paris, including the Odéon, which was known for presenting contemporary plays. Ever the innovator, Bernhardt turned the Odéon into a military hospital during the Franco-Prussian War of 1870–71.

By 1875, Bernhardt was achieving international status with acclaimed performances at the Comédie-Française. When she toured with the company to London in 1887, all the performances featuring Bernhardt sold out. Despite her success, she resigned the following year (by publishing a resignation letter in a French newspaper) because she was cast in a role against her will. Following this, she accepted an offer to tour the United States, and did so with her handpicked troupe of actors.

Bernhardt played some 70 roles in 125 productions in Europe, the United States, Canada, South America, Australia and the Middle East. Among her most famous roles were Marguerite Gautier in *La Dame aux Camélias* (the basis for Baz Luhrmann's film *Moulin Rouge!*), the son of Napoleon in *L'Aiglon* (written by Rostand) and the title role in Shakespeare's *Hamlet*. She managed several theatres in Paris before leasing the Théâtre des Nations, which she renamed Théâtre Sarah Bernhardt.



Sarah Bernhardt in *Hamlet*. The chair pictured has been replicated for our production.

**'There are five kinds of actresses: bad actresses, fair actresses, good actresses, great actresses – and then there is Sarah Bernhardt.'**

AMERICAN AUTHOR MARK TWAIN



Le Château d'eau and plaza, World Fair of 1900 in Paris, France, 1900.

Among her idiosyncrasies, it is claimed she collected a small menagerie including cheetahs, lion cubs, a monkey named Darwin and an alligator named Ali Gaga (that she fed a diet of milk and champagne). Her fashions included chinchilla furs and a hat made of a stuffed bat, and she was always adorned with jewels. She also had a coffin in her bedroom, which she sometimes slept in and took on tour.

Bernhardt's life was also marked by tragedy. Her two younger sisters died young; Régine of tuberculosis in 1873 and Jeanne of drug addiction in 1884. Similarly, Bernhardt's husband of just seven years, Jacques Damala (a Greek military-officer-turned-actor who became a member of Bernhardt's acting troupe), died in 1889, addicted to morphine.

## LA BELLE ÉPOQUE

*Bernhardt/Hamlet* is set in Paris in 1899, during a period now known as La Belle Époque. Literally meaning 'the beautiful era' in French, La Belle Époque was a golden age of progress, optimism and innovation. The era was bookended by the end of the Franco-Prussian War in 1871 and the start of World War I in 1914. Paris, the capital of France, was the beating heart of the era. Two iconic international expositions – the World's Fairs of 1889 and 1900 – saw the construction of many of the city's landmarks, including the iconic Eiffel Tower in 1889. This period also saw the mass availability of electricity, the construction of the Paris Metro and the introduction of cinema.

In the visual arts, La Belle Époque saw the rise of now-famous Impressionist artists including Claude Monet, Pierre-Auguste Renoir and Camille Pissarro. These artists rejected the conservative style of religious and historical art that was popular at the time, in favour of visible brushstrokes and everyday subjects. In the performing arts, the famous cabaret *The Moulin Rouge* opened in 1889 with its iconic red windmill. Theatre was a popular pastime, with about a quarter of Parisians attending once a week.

## SHAKESPEARE'S HAMLET

After mostly playing ingénues (young, innocent, female roles) in her early career, Bernhardt looked for new challenges as she entered her 50s in the 1890s. She turned her attention to male characters, also called 'breeches parts' because actresses would wear breeches (trousers) for the role. 'It was seen as a really sexual gesture,' says playwright Theresa Rebeck, 'because you could see their legs.' After an initial foray into breeches roles, Bernhardt set her sights on something more ambitious. 'Ultimately, if you are the biggest star in the world, Hamlet is the biggest part,' says Rebeck. 'There's something perfectly logical about the fact that she did it.'

One of Shakespeare's best-known plays, *Hamlet* includes the famous line 'To be, or not to be.' It is an epic tragedy set in ancient Denmark, where the ghost of the old King tells his son, Hamlet, to avenge his murder by killing the new King – Hamlet's uncle. As part of his revenge plot, Hamlet pretends to be insane, threatens his mother, kills his girlfriend's father and drives her to suicide, escapes an assassination attempt and dies in a sword fight.

Bernhardt made her debut as Hamlet in 1899 (a bold statement at a time when women had little power in society). Instead of presenting a direct translation of Shakespeare's play, she commissioned a new French prose adaptation – to suggest Shakespeare's revered text could be improved was an audacious act. *Hamlet* is also Shakespeare's longest play, a facet which Bernhardt also wanted to alter and is referenced in *Bernhardt/Hamlet*:

**SARAH:** Trust me, my public will not be sorry that I choose to bring the great Hamlet to life without putting them through how many

**CONSTANT:** Four, at least

**SARAH:** Four hours of poetry. At least.



*Ignition of the Eiffel Tower*, by Georges Garen, painted in 1889 during the Universal Exhibition of 1889



Sarah Bernhardt in the famous graveyard scene of *Hamlet*, c. 1899

## REINVENTING TEXTS TODAY

Like Bernhardt, the artists involved in this production have adapted classic texts on Australian stages. In 2022, Melbourne Theatre Company presented *Cyrano*, a gender-flipped retelling of *Cyrano de Bergerac* by Virginia Gay, after Edmond Rostand, which recast the protagonist as a queer female. In 2017, Kate Mulvany played the title character in Bell Shakespeare's *Richard III* (portraying him female-bodied) to critical acclaim. In 2012, Anne-Louise Sarks directed (and co-wrote with Kate Mulvany) a retelling of Euripides's classic Greek tragedy *Medea* from the perspective of two young children for Sydney's Belvoir.



### Hot seating

After reading the information about Sarah Bernhardt (and doing your own research to find out more) take turns to hot seat as Bernhardt and answer questions in character. The facts of her life are difficult to ascertain, and much of what we know is from her memoirs, so any embellishment is on-brand. Explore her motivations for playing Hamlet, her attitudes to fame and fortune, and her relationships with family and colleagues.



### Paris mood boards

Collect images of Paris around 1899 that demonstrate the city's explosion of art and architecture during La Belle Époque. You might do this digitally using Milanote (software used by many Melbourne Theatre Company designers) or as a collage on your classroom wall (as we do in the rehearsal room at Melbourne Theatre Company HQ). Annotate each image to explain its connection to the play.



### Hamlet in a nutshell

Find an abridged version of Shakespeare's *Hamlet* and split the class into five groups. Assign each group one act of the play to rehearse and present. Discuss the characters and themes in the play. Thinking about the changes that Bernhardt insisted Rostand make to the play, what are some key lines that you would want to keep from Shakespeare's original?



Anne-Louise Sarks in rehearsal



Charles Wu, Tahlee Fereday, Sahil Saluja and Kate Mulvany



# Characters



## **SARAH BERNHARDT** Kate Mulvany

A celebrated French actress and entrepreneur, based on the real-life Bernhardt, who seeks to play the title role in *Hamlet*.



## **CONSTANT COQUELIN** Marco Chiappi

The leading man in Bernhardt's troupe. The real Coquelin was a well-known French actor who originated the role of Cyrano and also toured around the world with Bernhardt.



## **LYSETTE** Tahlee Fereday

The ingénue in Sarah's troupe. An ingénue is a stock character who is young, innocent and female, and an actress who is typecast in such roles.



## **FRANCOIS/WORKER** Dushan Philips

An actor in Sarah's troupe.



## **RAOUL** Sahil Saluja

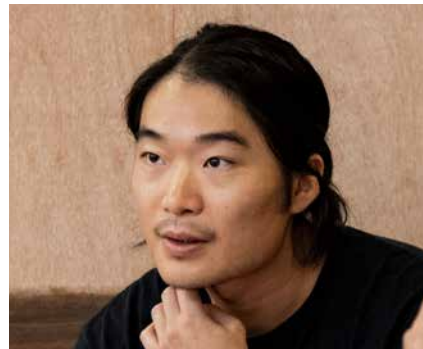
An actor in Sarah's troupe.



## Acting skills

How might you embody the characters using voice, movement, facial expression and gesture?

# Characters



**EDMOND ROSTAND**  
Charles Wu

A French playwright infatuated with Bernhardt. The real Rostand is best known for writing *Cyrano de Bergerac*, a play which revolves around the protagonist's concerns that no woman will ever love him because of his abnormally large nose.



**ALPHONSE MUCHA**  
Tim Walter

An artist who creates advertising posters of Bernhardt's stage roles. The real Mucha was instrumental in popularising the Art Nouveau movement.



**LOUIS**  
John Leary

Paris's leading theatre critic.



**MAURICE**  
William McKenna

Bernhardt's only child. Based on Bernhardt's real son who was a playwright and theatre director.



**ROSAMOND**  
Izabella Yena

A poet and playwright married to Rostand. Based on the real Rosamonde Gérard.



## Acting skills

How might you embody the characters using voice, movement, facial expression and gesture?



Marco Chiappi and Tim Walter



### **Embodying the character**

Choose one character and describe three strategies you could use to develop the character. Explain two ways you might interpret this character in the excerpt/s.



### **Playing the part**

During the play you will see characters like Raoul and Francois rehearsing and performing. How might the actors manipulate their skills to differentiate between the onstage and offstage worlds?



### **Hear from the cast**

Learn more about the characters in extended interviews with the cast at [mtc.com.au](http://mtc.com.au)

# Directing

Learn more about Anne-Louise Sarks's approach to directing *Bernhardt/Hamlet* in this interview.

## What is the world of this play?

The world of this play is late 1890s Paris, when the real-life Sarah Bernhardt, the most famous actress in the world at that time, was preparing to play the title role in William Shakespeare's *Hamlet* onstage. Sarah Bernhardt was a French actress of Dutch Jewish heritage who was extremely popular in her native France but also toured the world, including England, America and Australia, in plays such as *Iphigenia*, *Medea* and *La Dame aux Camélias*. The play *Bernhardt/Hamlet* shifts between Sarah's newly-acquired theatre, where she is in rehearsals for *Hamlet*, and the streets and cafes of Paris, the centre of significant cultural and economic growth during a period known as La Belle Époque. Having played Ophelia three times, Sarah has decided to play Hamlet himself – a huge creative and financial risk for her – and the story explores how the people closest to her respond to such a bold choice.

## How has your research into the contexts of the play informed your artistic choices so far?

Sarah Bernhardt is a fascinating historical subject for a theatre piece. She was not only a world-famous actress, perhaps the very first one, but also an entrepreneur and an early adopter of mass media who understood how to harness the power of an image to promote herself. She gave the artist, Alphonse Mucha, a six-year contract to paint all of the promotional images for her shows after being impressed by his poster for her *Gismonda*. She would send posters ahead of her on her international tours to attract attention and would make them available for collectors to buy. Some examples of Mucha's posters feature in our production and are an excellent example of the Art Nouveau style of the time. Art Nouveau is characterised by curved forms from the natural world, such as plants and flowers, and developed as a response to the overly formal academic styles of the time. Those aesthetics are also something that informed the design process with my set and costume designer, Marg Horwell, one of my frequent collaborators. There are lots of elements from the natural world that make their way onto the *Hamlet* rehearsal set and into the costuming of the characters as their 1890s selves.

## What are some examples of motifs or symbols that students might look out for in this production?

Some of the motifs include the intrusion of elements from the natural world throughout our production of *Bernhardt/Hamlet*. These elements of rocks, flowers and trees are both stage elements in Sarah's production of *Hamlet*, but also in our Parisian world of *Bernhardt/Hamlet* more broadly. At one point in the play, Alphonse Mucha, the painter who famously immortalised Sarah through the many promotional posters of her plays, compares women to beautiful flowers. Mucha recognises that his success has come from painting women like that but he also wonders if perhaps there might be more to them. This aesthetic of beautiful, languid, romanticised women taking the forms of flowers or seasons was a significant part of the Art Nouveau style of the time. That idealised, romantic woman is something that Sarah challenges through her desire and determination to play Hamlet, a man, instead of Ophelia.

## What's an example of a rehearsal technique you're using with the cast as you create this production?

Some of the techniques we've brought into the rehearsal process include the use of a movement and fight director, Nigel Poulton, whose training is based in Vsevolod Meyerhold's technique which emphasises the physical and symbolic over the literal or naturalistic. Although our production uses a heightened naturalism, those Meyerhold elements of focus and gesture have informed the movement. Nigel has worked with us to choreograph and drill fencing sequences as well, which we practise throughout the rehearsal process. Other rehearsal techniques include vocal warm-ups and exercises, led by our voice and text coaches, Geraldine Cook-Dafner and Amy Hume, and one-on-one sessions with each of the actors to support vocal clarity and stamina.



Anne-Louise Sarks



*La Dame aux Camélias* theatrical poster by Alphonse Mucha, 1896

**What has been an interesting challenge to solve with your creative team regarding how to tell this story on stage?**

An interesting challenge has been trying to work out how to stage the scenes where Sarah and her fellow actors are rehearsing *Hamlet*. Finding the heightened language and gestures of what an 1899 production of *Hamlet* might look like, compared to how current day actors might look or act, while rehearsing, has been a challenge. A breakthrough happened when I realised that we needed a bigger contrast between the formalised language and rhythms of the Shakespearean iambic pentameter of *Hamlet* – then a clear break – before much more casual, informal movement of the actors by Sarah’s company of actors. This helped us understand the differences between these two modes of performing. We have also taken inspiration from an acting manual from 1889, *Lessons in the Art of Acting* by Edmund Shaftesbury, which includes more than a hundred illustrations of various physical gestures that signal emotions, such as triumph and shame. Our actors have drawn on some of these gestures to inform their *Hamlet* and *Cyrano* performances within *Bernhardt/Hamlet*.



Anne-Louise Sarks, Sahil Saluja, Tahlee Fereday, Kate Mulvany and Marco Chiappi

**How do you think about rhythm as you’re directing this play?**

I think about rhythm as something vital to the experience of directing a play, but also of watching a play. Shakespeare’s plays have their own rhythms, dictated by the iambic pentameter – something that we see Sarah struggle with – but contemporary plays, like *Bernhardt/Hamlet* have their own rhythms as well. It is like conducting an orchestra in that sometimes physical actions and the spoken text need time to breathe and space in between them, to really step a viewer through the key moments, and at other times, it’s important to have lines and actions build on each other at pace. Usually, these rhythms can only be found through the process of rehearsing as you can play with them and test things out in real time. Rhythm is important as it helps the characters’ dialogue land for the audience, and draws them through the story.

**What is something that you’re wanting to emphasise in this production?**

I am very interested in the contemporary resonances of the experiences of a historical woman – a trailblazer and a superstar – and the challenges that she faces in achieving her goals. Throughout the play, some of the other characters question whether Sarah can do Hamlet justice – or even play him at all. Even though they all acknowledge Sarah is an extraordinarily gifted actor and that she’s played other male roles, fundamentally, their lack of belief comes down to the fact that she’s a woman. Although the play is set in Paris in the 1890s, the challenges that Sarah faces because of her gender, her determination in the face of them, and her joy at engaging with the process of creative discovery speak very much to today.



## Rhythm

Considers Sarks's comments about rhythm above. Compare the rhythm of the dialogue that Rebeck has written for the characters to the excerpts of Shakespeare's text that the troupe rehearse. Describe the pace, timing and tempo and how it might inform the performance. Can you identify a scene from the play where there might need to be space between spoken words and action?



## Emphasis

What is Sarks wanting to emphasise in this production? What directing choices would you make in order to give this a particular focus or prominence? Select a scene from the play and consider how you might position the actor playing Bernhardt in relation to other actors.



## Safe and ethical work practices

What are some examples of safe and ethical work practices you can identify from Sarks's comments? What other considerations might you make during the rehearsal process? Visit the Melbourne Theatre Company website to see what other creative roles are contributing to this production.



## Floral motifs

What is the significance of flowers in the text, design and interpretation? What predictions do you have about how flowers will be incorporated into the production?



Anne-Louise Sarks

The Bernhardt/Hamlet rehearsal room



# Theatre styles



Kate Mulvany with Dushan Philips

**'I have chosen to direct this play in a heightened naturalistic style ... the language, though modern, is a little bit heightened and theatrical. In contrast, there are moments when we see Sarah Bernhardt and her fellow actors in rehearsals for *Hamlet* and in those scenes, we explore the more formal and stylised acting conventions of the time.'**

DIRECTOR ANNE-LOUISE SARKS

## HEIGHTENED NATURALISM

Director Anne-Louise Sarks has chosen to direct this production in a heightened naturalism theatre style, and identifies the language in the script as lending itself to this style. Sarks also notes that a contrasting theatre style is used to differentiate between the moments where characters rehearse and perform, and the scenes outside the theatre.

In this production, you may identify heightened naturalism in the acting style (naturalistic performances with slightly theatrical affectations in voice and gesture), set design (pockets of realism in a heightened and stylised world), and props (real objects mixed with theatrical props). All the actors play singular human characters who exhibit human behaviour.

## MELODRAMA

In scenes depicting rehearsals and performances within *Bernhardt/Hamlet*, a melodramatic theatre style will be manipulated to differentiate these scenes from the 'offstage' events of the play.

Sarah Bernhardt was famous for her expressive poses and gestures so Director Anne-Louise Sarks and Kate Mulvany have worked together to incorporate some of those poses into the performance. 'A lot of those gestures can be seen in melodrama,' says Sarks, 'a style of acting and performance which has fallen out of favour but was very much in use in the 1800s, and we have taken inspiration from that to inform those rehearsal scenes.'

Melodrama was a theatre style popular in the Romantic Era (1800–1850) with stock characters like heroes, heroines and villains and an acting style favoured by Bernhardt. Movements, gestures and facial expressions were dramatic and exaggerated, and actors concentrated more on showing emotions rather than feeling them (dramatic moments were often emphasised by foot stamping and eye rolling). Melodrama actors also overemphasised words or syllables they thought essential to their character, and strived for clear and well-projected vocal delivery. Slow movements were used for serious moments, while actors moved quickly in comic scenes. Gestures helped the audience differentiate between good and bad characters; good characters showed grace and beauty with fluid and curved movements, whereas bad characters moved in sharp and angular ways. Actors tended not to speak and move at the same time, and would enter the stage in dramatic ways that aimed to attract attention. Actors worked to hit specific high points of speeches, both comedic and dramatic, to earn applause from the audience.\*



### Melodrama moments

Select a scene from the play where the characters are rehearsing *Hamlet* and try incorporating melodramatic acting conventions. Annotate your script with exaggerated gestures and notes about vocal delivery as described above.



### Heightened naturalism

What other productions can you think of that have used heightened naturalism as a theatre style? Select three moments from the play that you think might demonstrate this style clearly and look out for conventions in these moments.

Kate Mulvany with William McKenna,  
Tahlee Fereday and Sahil Saluja





# Elements of theatre composition

The following questions, provocations and ideas are intended to help you experience and analyse *Bernhardt/Hamlet* through the lens of VCE Theatre Studies.

## COHESION

- Thinking about the various locations in the play, how might the set and costume design create cohesion across the scenes?
- The play includes a variety of distinctive characters, many based on real people from history. What choices might the director make to keep the performances cohesive?

## MOTION

- Considering what you now know about the set design, how might movement be manipulated in the transitions between scenes?
- How might movement be used in Act 2, Scene 3 (where Bernhardt hosts a dinner party in her dressing room) to show the relationships between characters?

## RHYTHM

- How do you expect the rhythm in Act 1, Scene 3 (cafe) to be different to that in Act 1, Scene 4 (onstage)? Think about Sarks's comments about rhythm in her interview on page 10.
- As you watch, try to identify which scene has the fastest tempo and which has the slowest. Think about how this rhythm is achieved through acting, direction and design.

## EMPHASIS

- How might the creative team emphasise the connections between Bernhardt and contemporary society using direction and design?
- How is our attention directed to particular characters at particular moments? Think about the interrelationship between acting, direction and design in these moments.

## CONTRAST

- Look for opposites within the performance. Contrasting characters, scenes, colours, moods and more.
- Predict how the set will look in the play's opening moments, and consider a contrasting image for the final scene.

## VARIATION

- How might moments of tension be created and broken in the play? Think about scenes with Maurice and Rosamond in particular.
- Think about how actors will manipulate energy and the use of space in fencing scenes, while maintaining safe and ethical work practices.



The *Bernhardt/Hamlet* rehearsal room



## Download Part B

After you've seen *Bernhardt/Hamlet*, download Part B of this Education Pack to read more from the cast and creative team, see photos from the production, and respond to analysis questions.

# Learn more



## KATE MULVANY INTERVIEW

In this video, Kate Mulvany shares why she can't wait to step into the shoes of Sarah Bernhardt and celebrate a woman well ahead of her time.

Watch the video at [mtc.com.au](https://mtc.com.au)



## WATCH THE TRAILER

Identify the characters in *Bernhardt/Hamlet* in this video trailer, and make predictions about how the cast will bring this story to life onstage.

Watch the video at [mtc.com.au](https://mtc.com.au)



## SOUTHBANK THEATRE VIRTUAL TOUR

Explore the theatre where *Bernhardt/Hamlet* will be performed in this interactive virtual tour.

Go backstage at [mtc.com.au/education](https://mtc.com.au/education)

## SOURCES

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## PHOTO CREDITS

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